

THE HISTORY OF MUSIC IN SOUND

GENERAL EDITOR : GERALD ABRAHAM



VOL. IX. Romanticism (1830-90)

EDITED BY GERALD ABRAHAM

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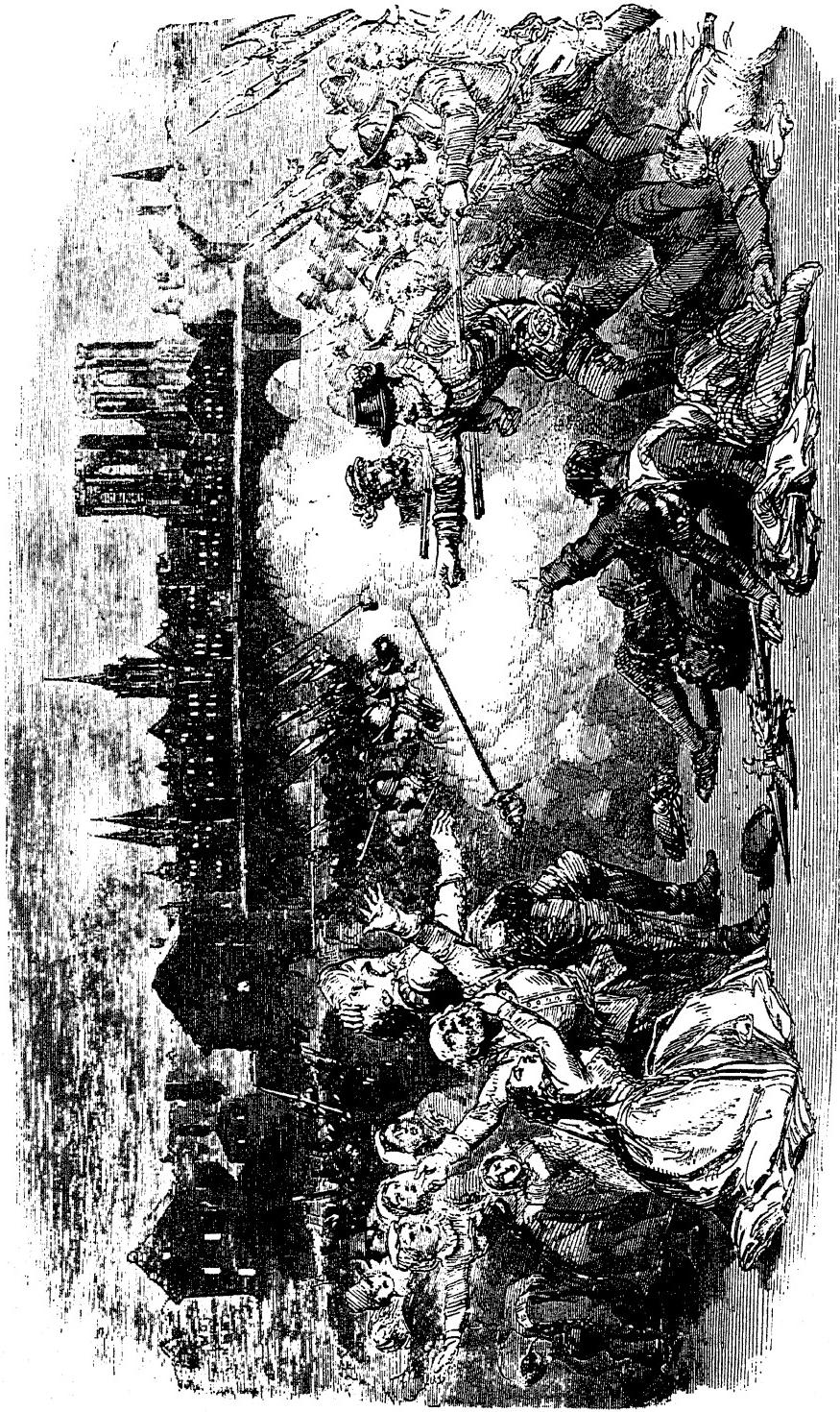


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THE HISTORY OF MUSIC IN SOUND
VOLUME IX

DATE DUE



The final scene of *Les Huguenots* in a mid-Victorian production at Her Majesty's Theatre, London, with Tietjens as Valentine and Giuglini as Raoul. Valentine, Raoul, and the old servant Marcel are killed by Catholic arquebusiers led by Valentine's father, Saint-Bris.

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FOREWORD

ONE of the chief difficulties in the study of musical history is the lack of a sufficient number of specimens of music in accessible forms. Several attempts have been made to overcome it by the publication of collections of musical examples, but these solve only half the problem; the printed text of a musical composition is something very different from its actual sound, and the difference becomes more marked as we turn to earlier periods of history. Even the music of comparatively recent times—of the eighteenth century, for instance—is very frequently performed in a style that is far from a true reproduction of the composers' conception. The present *History of Music in Sound* has been devised as a more comprehensive attempt to solve this problem than any essayed hitherto: a series of gramophone records presenting compositions from the earliest times of which any music has survived (with specimens of the music of primitive and oriental peoples).

The *History* has been planned as a sound companion to the *New Oxford History of Music*. Each volume of records corresponds to a volume of the *New Oxford History* and has been planned by the same editor, with the help of an advisory committee consisting of his fellow-editors (Dom Anselm Hughes, Dr. E. J. Wellesz, Professor J. A. Westrup, and myself), Mr. John Horton representing the Ministry of Education, and Mr. Basil Lam, the artistic supervisor of the recordings. Further, each volume of records is accompanied by a handbook containing, in modern notation, the whole—or a substantial part—of each composition recorded, together with annotations, translations of all texts, and a short bibliography.

Many points in the performance of old music remain debatable, and the editors do not put forward the interpretations offered here as the only correct ones. But they are interpretations supported by a weight of authority, and they give an impression as accurate as at present possible of the actual sound of the music of past ages.

GERALD ABRAHAM

THE VOLUMES OF
THE HISTORY OF MUSIC IN SOUND
AND
THE NEW OXFORD HISTORY OF MUSIC

- I. ANCIENT AND ORIENTAL MUSIC
- II. EARLY MEDIEVAL MUSIC UP TO 1300
- III. ARS NOVA AND THE RENAISSANCE (*c.* 1300–1540)
- IV. THE AGE OF HUMANISM (1540–1630)
- V. OPERA AND CHURCH MUSIC (1630–1750)
- VI. THE GROWTH OF INSTRUMENTAL MUSIC (1630–1750)
- VII. THE SYMPHONIC OUTLOOK (1745–90)
- VIII. THE AGE OF BEETHOVEN (1790–1830)
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Long-playing records: HLP 23, HLP 24, and HLPS 25

78 r.p.m. records: HMS 93-103.

Detailed references will be found in the handbook at the head of each section.

INTRODUCTION

By GERALD ABRAHAM

THE need to change the pattern of *The History of Music in Sound* as it approaches modern times was pointed out in the Handbook to Volume VIII. Again in Volume IX the guiding principles have been to avoid duplication of the already often recorded, to fill in probable gaps in the average listener's experience of music, and to provide the lecturer and the student with useful illustrations which they will not easily find elsewhere. As in Volume VIII, purely choral or orchestral music has been omitted entirely, owing to the number of existing recordings.

The Volume begins with passages from six highly important but relatively unfamiliar operas. French 'grand opera' is represented by excerpts from Meyerbeer's *Huguenots* and Berlioz's *Troyens*, German romantic opera by one from Marschner's *Hans Heiling*. Wagner and his Italian contemporaries are already recorded so copiously that it seemed needless to include them here, but Slavonic opera appears with Smetana's *Libuše*, Glinka's *Ruslan i Lyudmila*, and Mussorgsky's *Boris Godunov* (in the original version, not that touched up and reorchestrated by Rimsky-Korsakov).

Romantic chamber music is illustrated by some of the less familiar work of Mendelssohn, Schumann, and Fauré.

Then follows a series of 'contrasts' showing different conceptions (by Liszt and Brahms) of the narrative ballade for piano, a Paganini caprice side by side with Liszt's and Schumann's transcriptions of it for piano, a Norwegian folk-tune played on the Hardanger fiddle and in Grieg's piano arrangement, settings of the same Mörike poem by Schumann, Franz, and Wolf.

Lastly, to correct the popular impression of later nineteenth-century song as dominated by Schumann, Brahms, and Wolf, there are two *Lieder* from the Liszt school—one by Liszt himself, the other by his disciple Cornelius, Russian songs by Borodin and Mussorgsky, and French ones by Duparc, Chausson, and Fauré.

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FRENCH OPERA

Duet: TU L'AS DIT from LES HUGUENOTS (Meyerbeer)

Ex. 1

(i)

Andante amoroso

Wood-Wind and Horns

RAOUl

Strings

Vns.

Celli

D.B.

Hn. I

Fag.

Fag. too.

8 dit!

Tu l'as

8 dit; oui, tu m'ai - mes! Dans

Celli (imitant les inflexions de voix du chanteur)

FRENCH OPERA

Raoul: Dans ma nuit
 Quelle étoile a brillé!
 Je renais,
 C'est l'air pur
 Des cieux mêmes!
 Là toujours,
 Oubliant, oublié!
 Tu l'as dit:
 Oui, tu m'aimes!

Valentine (à part): Quel danger! Voici l'heure, ô mon Dieu!

Raoul: Parle encore et prolonge
 De mon cœur l'ineffable sommeil!
 Si l'extase où je suis est un songe,
 Que jamais je n'arrive au réveil!

Valentine (à part): Qu'ai je fait!
 Quel danger!
 O mon Dieu!
 Voici l'heure!
 C'est la mort!
 Il n'est plus d'avenir!
 C'est la mort!
 Voici l'heure!
 Il n'est plus d'avenir!
 Nuit funeste!
 Non, non, non, non!

Raoul: Parle encore et prolonge
 De mon cœur le sommeil!
 Si ma joie est un rêve
 Que jamais je n'arrive au réveil!
 Tu l'as dit:
 Oui, tu m'aimes!
 Nuit d'amour!
 Nuit d'amour!
 Viens, fuyons!

Non, non, reste! (avec effroi)

Tu l'as dit:
 Oui, tu m'aimes!
 Viens, fuyons! (*il l'entraîne doucement vers la porte*)
 Ah! viens! (*il se jette à ses genoux*)

(ii)

Maestoso molto

(On entend dans le lointain le beffroi)

Cl.

Wood-Wind

Fag. *pp*

Bell

Brass (& Bell in F)

Oph.

RAOUL

(toujours avec égarement et n'étant pas encore revenu à lui)

Entends tu ces sons fu - né - bres?

8

FRENCH OPERA

Valentine: Ils me glacent de terreur!

Raoul: Du sein des noires ténèbres

S'élève un cri de fureur!

Où donc étais-je?

Valentine: Près de moi, cher Raoul!

TRANSLATION

Raoul: You have said it; yes, you love me! What a star has illumined my night! I revive; 'tis the pure air of the very heavens. There for ever, forgetting, forgotten! You have said it; yes, you love me!

Valentine (*aside*): How dangerous! O God, the hour has come!

Raoul: Speak again and prolong the indescribable peace of my heart. If my ecstasy is a dream, let me never wake from it.

Valentine (*aside*): What have I done! What *Raoul*: Speak again and prolong my danger! The hour has sleep. If my joy is a dream, come. 'Tis death! This is may I never awake. You have the end. Oh fatal night!

(*frightened*)

No, no, stay!

(*The distant tocsin is heard*)

Raoul (*bewildered, not yet come to his senses*): Do you hear those ominous sounds?

Valentine: They freeze me with terror!

Raoul: A cry of fury rises from the heart of the darkness! Where have I been, then?

Valentine (*tenderly*): With me, dear Raoul!

THE second quarter of the nineteenth century was the heyday of the Parisian 'grand opera': massive, sensational, and spectacular. Its subjects were generally historical or quasi-historical, though heavily romanticized, its music eclectic and international in style. Indeed the only native Frenchmen who succeeded in the genre were Auber and Halévy; four of its masterpieces were written by Italians and a German (Rossini's *Tell*, Verdi's *Vêpres siciliennes* and *Don Carlos*, and Wagner's *Rienzi*—the last composed for Paris though not performed there till 1869) and its leading composer was a German Jew who adopted an Italian form of his Christian name, Giacomo Meyerbeer.

Les Huguenots (produced at the Paris Opéra on 29 February 1836) was Meyerbeer's most successful work. Basing his plot on the historical events of 1572 which culminated in the massacre of St. Bartholomew's Eve, the librettist (Scribe) wove into them a needlessly improbable love-affair between Valentine, daughter of the Catholic Comte de Saint-Bris, and a Huguenot gentleman, Raoul de Nangis. In the Fourth Act, from which the recorded excerpt is taken, Raoul has penetrated into the house of the Comte de Nevers to whom Valentine has been married against her will. Hidden in an antechamber, he overhears the

FRENCH OPERA

Catholic conspirators settling the last details of the plot and having their weapons blessed by monks. When they have gone, Valentine comes to him and confesses that she loves him.

This duet, the finest passage in the work, was not in the original score. When the work was put into rehearsal, Adolphe Nourrit, who was singing Raoul, considered the original love-scene so inept dramatically that he refused to act it. Meyerbeer was forced to agree with his judgment, but Scribe refused to rewrite the scene and another librettist, Emile Deschamps, was called in to carry out Nourrit's suggestions. (The present end of the Fifth Act was also written by Deschamps.) Meyerbeer is said to have composed the new scene in a fortnight.

The duet is remarkable not only for its lyrical beauty but for the delicate subtlety of the orchestration. Berlioz quotes (i) in his *Traité de l'Instrumentation* to illustrate the 'magnificent' effect of the combination of the cor anglais with the clarinets in their lowest register. The dramatic interruption of the duet by the tocsin of Saint-Germain-l'Auxerrois (ii) is also quoted in the *Traité*; here again low wind chords support the actual bell. The final reference to the love-theme (cor anglais echoed by oboe) at Valentine's 'Près de moi, cher Raoul' is exquisite.

There are numerous editions of *Les Huguenots* in vocal score. A miniature full score of the complete opera was published by Guidi (Florence, 1861) but with only an Italian version of the text.

HLP 23

Side 1

Bands 2 and 3

HMS 93

Side 2

JE VAIS MOURIR from LES TROYENS (Berlioz)

Ex. 2

(i)

Wood-Wind
and
Horns

FRENCH OPERA

Et mourir non vengée! Mourons, pourtant!
 Oui, puisse-t-il frémir
 À la lueur lointaine de la flamme de mon bûcher.
 S'il reste dans son âme quelque chose d'humain,
 Peut-être il pleurera sur mon affreux destin!
 Lui, me pleurer! Énée! Oh! mon âme te suit,
 À son amour enchaînée,
 Esclave elle l'emporte en l'éternelle nuit.
 Vénus, rends-moi ton fils!
 Inutile prière
 D'un cœur qui se déchire . . .
 À la mort tout entière, Didon n'attend plus rien . . .
 Que de la mort.

(ii)

*Adagio*⁷
avec solennité

CL.I
 C.A.
 p Hn.II
 p
 Hns. III & IV
 & B. Cl.

DIDON

Violas

Adagio

Fl. & Ob. à 2 unis.
 Hn. I
 A - dieu fiè - re ci - té,

Fl. & Ob. tac.
 un poco cresc.
 poco riten. a tempo
 Hn. I tac.
 B. Cl. only
 qu'un génér-eux ef-fort si prompte-ment é-le-va floris-san - te,
 poco riten. a tempo
 pespressito

⁷ The 78 r.p.m. version starts here.

FRENCH OPERA

Ma tendre sœur qui me suivis, errante;
Adieu, mon peuple, adieu!
Adieu, rivage vénétré,
Toi qui jadis m'accueillis suppliante;
Adieu, beau ciel d'Afrique, astres que j'admirais
Aux nuits d'ivresse et d'extase infinie;
Je ne vous verrai plus, ma carrière est finie.

TRANSLATION

Now must I die.
My grief is past endurance; it o'erwhelms me.
And I die unreveng'd! A double death.
Oh, when from far away
He sees the livid flame rise from the funeral pyre for me,
If still within his soul there be yet one human thought,
Perchance one tear he'll weep for Dido's hapless lot,
One kindly tear! Aeneas, yes, I am thy slave,
And to thy love for ever fetter'd,
Thy slave am I, and bear it with me beyond the grave.
O Venus, give me back thy son!
To what purpose is praying,
When hope is lost for ever?
Only death now can hear me, and I am vow'd to death;
Now must I die.

Farewell, Carthage of mine, proud city that I rais'd,
Thou of my reign memorial abiding,
Thou, sister, farewell, thou all my wand'ring life with me dividing.

Farewell, my people all,
Farewell, thou hospitable shore,
Where first my ships found rest at anchor riding.
Farewell, thou starry sky, I shall see thee no more,
Thy ardent blaze to my passion's ecstasy lending,
I shall see thee no more; now must death be the ending.

E. J. DENT

BERLIOZ'S *Les Troyens* is essentially 'grand opera'¹ but grand opera written with a loftiness of artistic purpose, a disdain for popular taste, unique in the genre; despite the composer's reputation for sensationalism, it is the least sensational of grand operas. Instead of being written for the fashionable public and spiced with 'effects without causes' (as Wagner complained of Meyerbeer), it was composed to satisfy a lifelong passion: Berlioz's passion for Virgil. As a schoolboy he had wept over the description of Dido's death, and in the 1850's he told the Princess Sayn-Wittgenstein that he had 'spent his whole life' with the characters of the *Aeneid*: it was the Princess herself who at last persuaded him to embark on his vast Virgilian opera. He wrote his own libretto (May–July 1856), sometimes basing the text directly on Virgil (in one passage on Shakespeare), and composed the music between 17 May 1856 and 7 April 1858. Like *Guillaume Tell* and *Rienzi*, *Les Troyens* is very long and, despite all his efforts, Berlioz was unable to get it produced at the Opéra; he had to be content with a production of the last three Acts—re-divided into five, with a newly composed prologue—as *Les Troyens à Carthage*—at the Théâtre-Lyrique, Paris, on 4 November 1863. The first two acts of *Les Troyens*, re-divided into three acts as *La Prise de Troie*, were never staged in Berlioz's lifetime; they were first performed at Karlsruhe in German on 6 December 1890, with the rest of the work the following evening.]

This scene from the last Act, where the deserted Dido comes in 'tearing her hair, beating her breast, and uttering inarticulate cries', is one of the outstanding passages of the score. Berlioz himself tells us in the 1864 'supplement' to his *Mémoires* how, in the original production,

Dido's solo,

*Je vais mourir,
Dans ma douleur immense submergée,*

quite overcame me. Mme Charton rendered this passage in a grandly dramatic manner:

*Énée, Énée,
Ah! mon âme te suit!*

and shrieked in despair, as she struck her breast and tore her hair, just as Virgil intended:

*Terque quaterque manu pectus percussa decorum
Flaventesque abscissa comas.*

. . . Of all the passionately sad music I have ever composed, I know nothing to compare to Dido's part in that scene and the following air, except those of Cassandra, in certain parts of the *Prise de Troie*. . . .²

¹ The designation *poème lyrique* appears to have been devised by the publisher twenty years after the composer's death.

² *Memoirs of Hector Berlioz* (trs. R. & E. Holmes, rev. Ernest Newman) (New York, 1935), p. 500.

GERMAN OPERA

Yet the emotion of the music is never unbridled. It is 'classically' controlled, Virgilian in its restraint as well as in its clarity and finesse of subtly important detail. Towards the end of the *air*, at the words 'Aux nuits d'ivresse et d'extase infinie', Dido recalls a melodic as well as a verbal phrase from a duet heard much earlier in the opera, while first flute and cor anglais sing the part taken originally by Aeneas. It will be noticed that the string basses are silent in the *air* until 'beau ciel d'Afrique'; the violins enter only at Dido's last words.

The vocal score of *Les Troyens à Carthage* is published by Choudens; the full score has been printed but never published.

HLP 23
Side 1
Band 4

GERMAN OPERA

HMS 94
Side 3

Melodrama and Song: DES NACHTS WOHL AUF DER HAIDE,
from HANS HEILING (Marschner)

Ex. 3

Andante sostenuto

Cl.

Wood-Wind

Fag. *p*

GERTRUDE

Wo nur Ännchen bleibt; und der Wind heult Wüsste ich nicht, dass sie die Wege kennt,
es ist finstre Nacht, kalt über die Haide.

Vcl. div.

pp

Strings

Celli concord.
div.

D.B. div. *pp*

p

p

GERMAN OPERA

mir wäre bang um sie. (Sie geht aus Fenster) Es ist auch kein Sternchen am Himmel! (Der Wind rüttelt am Fenster; es fliegt auf) Hei, hei! Das stürmt ja, als wäre das wilde Heer los.

(Sie macht das Fenster zu) Wäre nur Anna erst da. (Sie geht vom Fenster, rückt einen Schemel in den Vordergrund und fängt wieder an zu spinnen)

Ich sagte es gleich, es wäre heute schon zu spät zur Base zu geh'n, der Weg ist zu weit. (*Summt.*) Es hätte ja morgen sein können. (*Summt.*)

Des Nachts wohl auf der Haide
Da brennt ein Flämmchen blau.

Wenn sie nur ohne Anfechtung durch den Wald gekommen ist.

Ein geiziger, hartherziger Mann,
Den Schatz zu heben kommt er an;
Des Nachts wohl auf der Haide,
Da brennt ein Flämmchen blau.

GERMAN OPERA

Wie die Hunde in den Sturm heulen. (*Schüttelt sich.*) 'S ist schaurig kalt.

Und wie er gräbt,
Da steigt empor
Ein bleiches Totengeripp!

Still, raschelt es nicht an den Tür? (*Sie horcht.*) Nein, sie ist es noch nicht.

auf der Haide,
Da brennt ein Flämmchen blau.
Du hörst nicht auf der Armen Noth,
Drum würde ich dich jetzt zu Tod.
Des Nachts wohl auf der Haide,
Da brennt ein Flämmchen —

Wer kommt da? (*Konrad trägt Anna herein.*) All' ihr Heiligen, was ist gescheh'n?

TRANSLATION

Wherever Annie is, it's a dark night and the wind howls cold across the heath. If I didn't know that she knew the way, I'd be worried about her. (*She goes to the window.*) Not a star in the sky, either. (*The wind shakes the window; it flies open.*) Ugh, it's as rough as if the wild hunt were out.¹ (*She shuts the window.*) If only Anna were here! (*She goes away from the window, pushes a stool into the foreground, and resumes her spinning.*) I told her it was too late to go to her cousin's today; it's too far. (*Hums.*) She could have gone tomorrow. (*Hums.*)

At night on the heath
A blue flame burns.

If only she's got safely through the wood.

A greedy, hardhearted man
Who comes to dig up the treasure;
At night on the heath
A blue flame burns.

How the dogs howl in the storm. (*Shivers.*) It's fearfully cold.

And as he digs,
There rises up
A white skeleton!

Hush, was that something at the door? (*She listens.*) No, she's still not come.

on the heath,
A blue flame burns.
Thou payest no heed
To the poor man's need,
So I'll choke thee now to death.
At night on the heath
A blue flame—

Who's there? (*Konrad enters, carrying Anna.*) For God's sake, what's happened?

¹ The spectral huntsman of German folk-lore, with his followers

GERMAN OPERA

THE most prominent composer of German romantic opera in the period between Weber's death and the production of *Der fliegende Holländer* was Heinrich Marschner. Marschner's gifts lay not so much in the expression of the chivalrous as in humour and the ghostly and macabre; he was the great master of *Schauer-romantik*, the romantic shudder. One of his favourite devices was melodrama (orchestrally accompanied speech) or the still more effective mingling of melodrama and song such as Weber had introduced in the Wolf's Glen scene of *Der Freischütz*. There is no more finely motivated and contrived example of the latter than this scene from *Hans Heiling*.

The libretto of *Heiling* was originally written for Mendelssohn by his friend, the singer and actor Eduard Devrient; Mendelssohn turned it down and four years later (in July 1831) Devrient offered it—at first anonymously—to Marschner, who set about the composition *con amore* and completed the score on 14 August 1832. The opera was successfully produced at the Berlin Hofoper on 24 May 1833, with Devrient himself in the title-part.

Devrient's libretto, based on a story by Heinrich Spiess which in turn was freely based on a German-Bohemian folk-tale, employs the favourite romantic idea of the immortal who unhappily loves a mortal, in this case an earth-spirit (Hans Heiling) who loves the simple country beauty Anna. The situation in some respects anticipates that of the *Holländer* but, unlike Senta, Anna is won in the end by her mortal lover, Konrad. This scene from Act II—scored without violins, but with the remaining strings divided and muted—in which Anna's mother, Gertrude, sits with her distaff alone in the lamplit cottage, uneasily awaiting her daughter's return on a stormy night, is a masterly piece of mood-painting which hardly needs the realistic wind-effect prescribed by the composer; the suggestion of the storm and the spinning distaff, Gertrude's absent-minded humming and the gruesome song she cannot get out of her head, combine with terrifying effect. Marschner did not find its composition easy: 'It was a devil of a job' ('*Es war eine verfluchte Aufgabe*'), he told Devrient (letter of 24 November 1832).

Vocal scores of *Hans Heiling* are published by Peters and Universal; Peters also publishes a full score.

CZECH OPERA

JIŽ PLANE SLUNCE (Already the sun burns) from LIBUŠE (Smetana)

Ex. 4

(i) *Moderato*

Wood-Wind *f* *fl.*

Přemysl *mf*

Již plane slunce *bla-hý mí-ru sen* *se vzná - ší*

Moderato

Vns. div. à 4 *p*

Vas.

Celli div.

Ob. *pp* *pag.* *pp*

ce-lou pří-ro-dou, *a jen v mých nadrech vladne ne-po-koj*

pp *pp* *pp* *pp*

CZECH OPERA

Jakás' to snad předtucha,
 Že osud změny strojí.
 Či jsem ovládán Libušou,
 Že na svých cestách krajem
 U mne snad prodlívá ráda?
 Ona jistě jen si připomíná doby svého mládí,
 Když ještě pospolu jsme chodívali do Budečské školy.
 A kdyby náklonnost ta byla láskou
 Tak opravdovou jako jest má?

(ii)

Moderato

Horns

III.IV.

I.II.

Vns. II.

Vns. pizz.

Tutti *fff*

Timp.

Celli & D.B. pizz.

[Ano, marně vzdoruji tvé moci lásko svatá,
 Marně zápasím,
 Její obraz tane dnem i nocí v mysli mé,
 Kam hlavu uložím!
 Ale neníliž to marně sáhat' k hvězdam tamo nahoru?
 Po nebesích plují v záři černé,
 Aby zašly v dálném obzoru!]¹

Ano, marně vzdoruji tvé moci lásko svatá,
 Marně zápasím,
 Její obraz tane dnem i nocí v mysli mé,
 Kam hlavu uložím!

Ano, proč bych neměl doufati přece,
 Doufati směle v její lásku?
 Čili mi bohové vezdejších statků dosti nedali darem?

¹ This passage is cut in the 78 r.p.m. version.

CZECH OPERA

(iii) *Allegro*

Cl. I. II.

Wood-Wind

Fag. I II. *mf*

p (Timp.)

Horns

mf

PřEMYSL

Dú - vě - ru ke mně cho - vá

Allegro

Vn. I

Vn. II

Vas.

Strings

Celli II & D.B. *p*

f Trpts.

lid A pa - ží mých od - va - hu zná.

CZECH OPERA

Ani tura řev, ani bouře hněv neleká mne.
Máchnuli mečem kláti se doubci, sosny, velikáni lesa.
At' se odváží jen sem, my vraha zaženem,
Lesknoucích zbraní plamenné šípy
Uhájily by Libuše i lípy.

TRANSLATION

Already the sun burns; all nature dreams a blissful dream of peace; only in my breast is there disquiet—perhaps a presentiment that fate has some change in store for me. Or am I dominated by the thought of Libuše, that on her travels through the land she may like to pause a while with me here? She surely remembers the days of her youth when we went together to the school at Budeč. But was that fondness a love as true as mine? [Yes, I vainly fight against thy power, holy love. In vain I struggle. Her image haunts me day and night, wherever I lay my head. But is it not vain to reach out to the stars above? In the sky they float in magic lustre, fading on the far horizon.] Yes, I vainly fight against thy power, holy love. In vain I struggle. Her image haunts me day and night, wherever I lay my head. Yes, why should I not hope, hope boldly for her love? Or are my earthly possessions too insignificant to offer her? The people trust me and are one with me in spirit. I fear neither the roar of aurochs nor the wrath of the storm. They have swept with the sword, the oak trees have staggered, the pines, the giants of the forest. Let them only venture here, we will destroy the killers. With glittering weapons and flaming arrows we would defend Libuše and the [sacred] lime-trees.

THE paternity of the various national operas which flourished during the nineteenth century can usually be traced to familiar older types of opera. The famous *Prodaná nevěsta* (*Bartered Bride*) of the Czech master, Smetana, was in its original form (1866) an *opéra comique*; the spoken dialogue was not replaced by recitatives till four years later. But in his serious operas Smetana took as his model the later German romantic opera—works such as *Lohengrin*—although there is little or nothing Wagnerian in the substance, as distinct from the method, of his music; even his orchestration is much more Lisztian than Wagnerian.

The legend of the prophetically gifted virgin princess Libuše is found in the famous Kralové Dvůr manuscript, once supposed to be ancient but now recognized as an early nineteenth-century forgery. Faced by the difficulty of controlling the turbulent chieftains, Libuše decides to marry and her choice falls on the noble-hearted peasant-farmer Přemysl, whom she had known in childhood and who has always secretly loved her. In the excerpt from Act II, scene 3, recorded here (in a slightly cut form in the 78 r.p.m. version), Přemysl is seen on his farm at Stadice, resting in the morning heat of a summer day; as yet he knows nothing of Libuše's decision. The *Leitmotiv* of Libuše is played at the opening of the LP version and by the first cellos at the end of Ex. 4 (i)—and by oboe and bassoon shortly after; the woodwind theme at bar 6 is that which will later

RUSSIAN OPERA

accompany Libuše's emissaries; (ii) shows the theme of Přemysl's love, (iii) that of Přemysl as warrior and hero.

The libretto, like that of the earlier *Dalibor*, was written by Josef Wenzig—at first in German. (Smetana solved the problems of correct Czech declamation not without difficulty; he was much more at home with German.) The composition was begun in the autumn of 1869, though some of the themes used in *Libuše* had been noted down as early as 1861 and 1863; the First Act was completed on 2 September 1871, the Second on 18 February 1872, and the Third on 12 November 1872. But performance was long withheld; Smetana did not wish the opera to become a 'repertory work'; it was to be kept for special occasions, for 'festivals of the whole Czech people'. '*Libuše* is not an *opera* on the old lines but a *festival tableau*' (letter to Adolf Čech, 17 August 1883). At last it was appropriately chosen for the opening of the National Theatre in Prague, on 11 June 1881. The Theatre was destroyed by fire two months later but quickly rebuilt, and *Libuše* was again performed on the occasion of its second opening (18 November 1883).

A vocal score of *Libuše* is published by the Hudební Matice, Prague. A miniature full score of the complete opera is published by the Společnost Bedřicha Smetany (Prague, 1949).

HLP 23
Side II
Band I

RUSSIAN OPERA

HMS 95
Side 5

Excerpt from Introduction to Act I, RUSLAN I LYUDMILA (Glinka)

Bayan: Za blagom vsled idut pechali,
Pechal' zhe radosti zalog:
Prirodu vmeste sozidali
Belbog i mrachniy Chernobog.

Ex. 5
(i)

Horn

Piano & Harp

The musical score consists of two staves. The top staff is for the Horn, which plays a single note followed by a melodic line with dynamics 'f' and 'pp'. The bottom staff is for the Piano and Harp, featuring a dynamic 'f' and a bracket indicating 'Piano only'. The music is in common time with a key signature of one sharp.

RUSSIAN OPERA

THE BARD

Meno mosso

pianissimo

ten.

ten.

8 O - de - net - syas za - re - yu ros-koshno - yu kra - so - yu Tsvetok

Piano & Harp unis.

p

Violas div. à 3

Strings

Celli

I

II

III.

p

p

8 lyu - bvi ve - sni:

(Piano)

(Harp)

I vdrug, porívom buri,
Pod samiý svod lazuri
Listki razneseni!

Zhenikh vosplamenenniý,
V priyut uedinenniý
Na zov lyubvi speshit,
A rok emu na vstrechu!
Gotovit zluyu sechu,
I gibel'yu grozit!

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(ii)

Più mosso

Wind: Flute (Fl), Oboe (Ob I), Bassoon (Bassoon), Horn (Horn), Trombone (Trom), Triangle (Tri), Cymbals (Cymbals).

Percussion: Bass Drum (Bass), Snare Drum (Snare), Cymbals (Cymbals).

RATMIR: Po - nya - - - ten

FARLAF: Chto slishu ya? u - zhel' zlodey

Più mosso

Strings: Violin (Violin), Cello (Cello), Double Bass (Double Bass).

Bass Trombone (Bass Tromb): sim.

SVETOZAR: re - chey:
con forza.

Pa - det ot ru - ki mo - ey? y - zhe - di

8va: eighth octave.

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Ratmir: Pogibnet skoro moy
zlovey!

Farlaf: Zlodey
pogibnet
ot ruki moy?

Svetozar: Uzheli v pam-
yati twoey
Net brachnüm
pesni vesely?

Ruslan: O, ver' lyubvi moey, Lyudmila, *Lyudmila:* Ruslan, verna twoya Lyudmila!
nas groznyi rok ne razluchit! *No taynyi vrag menya strashit!*

Bayan: Mchitsya groza.

No nezrimaya sila
Vernikh lyubvi zashchitit . . .
Velik Perun moguchi!
Ischeznut v nebe tuchi,
I solntse vnov' vzoydet.

Ruslan: Groza nebes tomu, Lyudmila,
Kto drugu serdtsa ne khranit!

Lyudmila: Nebes nevidimaya sila
Nam budet verniy shchit!

Bayan: I radosti primeta,
Ditya dozhdyia i sveta,
Vnov' raduga vzoydet.

(iii)

Vivace assai

Wood-Wind

Fl.

Ob.

Fag.

Trpts.

Hns.

Brass

ff

Tromb.

CHORUS

ff Mir i bla - zhen - stvo, che - ta mo - lo - da - ya,

Strings

Vivace assai

RUSSIAN OPERA

Khor: Lel' vas krilom osenit!
Strashnaya burya pod neborn letaya,
Vernikh lyubvi poshchadit.

Ratmir (chashnikam): Leysya polnee, kubok zlatoy!
Vsem nam napisan chas rokovoy!

Farlaf: Veshchiya pesni ne dlya menya:
Pesni ne strashni khrabrim kak ya!

Svetozar: Leyte polnee kubki gostyam!
Slava Perunu, zdravie nam!

Khor: Svetlomu knyazyu i zdrav'e i slava!
V bitvakh i v mire venets!
V sile tvoya protsvetaet derzhava,
Rusi velikoy otets.

TRANSLATION

Bard: After happiness comes sorrow, and sorrow is the pledge of joy: the world was made by Belobog and gloomy Chernobog¹ together.

In spring the flower of love takes on the splendid beauty of the dawn: then suddenly, torn by the storm, the leaves are scattered under the blue vault of heaven! The ardent bridegroom, in solitary shelter, hastens at the call of love. But fate waylays him, prepares defeat, and threatens ruin!

<i>Ratmir</i> :	The secret sense is	<i>Farlaf</i> :	What do I hear? The	<i>Svetozar</i> :	Have you really
	clear: the rogue will		rogue will really fall		no more cheer-
	soon be ruined!		'neath my hand? Be		ful wedding-
			ruined by my hand?		songs?

<i>Ruslan</i> :	Have faith, my love, Lyudmila,	<i>Lyudmila</i> :	Ruslan, your Lyudmila is true
	that cruel fate will never part us.		to you! But the secret foe
			frightens me.

<i>Bard</i> :	Storms hasten away. But an invisible power protects true love . . .
	Great is Perun ² the mighty! The clouds will disappear from the sky and
	the sun will rise again.

<i>Ruslan</i> :	Heaven's punishment, Lyudmila,	<i>Lyudmila</i> :	Heaven's invisible power will
	on him who does not keep his		be our trusty shield.
	faith.		

<i>Bard</i> :	And the symbol of joy, the child of rain and light, the rainbow shall
	appear.

<i>Chorus</i> :	Peace and happiness, young pair! May Lel ³ shelter you with his wings!
	When frightful storms sweep the skies, may they spare true love.

Ratmir (to the cup-bearers): Fill the golden goblet! The hour of fate is written for us all!

Farlaf: Prophetic songs are not for me; songs hold no fears for one as brave as I.

Svetozar: Fill the guests' goblets! Glory to Perun, good health to ourselves!

¹ The 'white' and 'black' gods of Slavonic mythology.

² The god of the sky.

³ The god of love.

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Chorus: Health and glory to our mighty prince! Fame in battle and in peace!
May thy realm flourish in thy might, great father of Russia!

ALTHOUGH Glinka was by no means the earliest composer of Russian operas, his *Zhizn' za Tsarya* (*Life for the Tsar*) (1836) and *Ruslan i Lyudmila* (1842) opened a new chapter in the history of Russian music, the first of more than merely national importance. In the earlier work unmistakably Russian musical elements—some derived from folk-music at first-hand, others at second-hand through the compositions of such composers as Fomin and Cavos—were combined with more Italianate ones in a work conceived in the spirit of Parisian grand opera. *Ruslan*, despite its debt to German romantic opera, is much more markedly original. Its lyrical melodies, its transparent part-writing and bright, pure orchestral colours, the fantastic and quasi-oriental elements which contrast with the basically Russian idiom: these were the prototypes of all that is most characteristic in the music of Balakirev, Borodin, and Rimsky-Korsakov.

The idea of basing an opera on Pushkin's poem *Ruslan and Lyudmila* seems to have occurred to Glinka as early as 1836 and some of the music was composed by the spring of 1838, before a libretto or even a scenario had been prepared. The composer's memoirs and the accounts of his friends are confused and on some points demonstrably inaccurate, but it is clear that at least five persons (including Glinka himself) had a hand in the compilation of the libretto, with the result that the dramatic action is hardly comprehensible to anyone unfamiliar with the original poem. Despite the beauty of the score—perhaps because of its novelty—the first performance, at St. Petersburg on 27 November/9 December 1842, was nearly a fiasco.

The opening scene of Act I, from which an excerpt is recorded here, shows a great hall in the palace of Svetozar, Grand Duke of Kiev, who is celebrating the marriage of his daughter Lyudmila to the hero Ruslan. The wedding guests include Ruslan's unsuccessful rivals, the Khazar prince Ratmir (a contralto role), and the boastful Varangian chief Farlaf. In the front of the stage sits a bard, who is called upon by the chorus to sing the praises of the newly wedded pair; instead he casts gloom over the proceedings by hinting at the misfortunes which are to provide the action of the opera. He accompanies himself on the *gusli*, a psaltery-like instrument which Glinka suggests by a novel combination of harp and piano.

Ruslan remained unpublished during Glinka's lifetime. When his sister published the full score at her own expense in 1878, she found that part of the autograph copy had disappeared, while the copy used for the original performances had been destroyed in a theatre-fire in 1859. Some numbers therefore had to be printed from unreliable manuscript copies which were subjected to

RUSSIAN OPERA

'critical revision' by Balakirev, Rimsky-Korsakov, and Lyadov. The text recorded here is that of Mme Shestakova's full score; the score has not yet been issued in the Soviet complete edition of Glinka's works now in progress.

A vocal score of *Ruslan* is published by Gosizdat, the Russian State publishing house.

HLP 23
Side II
Band 2

HMS 95
Side 6

Excerpt from PROLOGUE to BORIS GODUNOV (Mussorgsky)

Ex. 6
(i) *Andante*

Fagotti

Fag.

Strings
Celli
D.B. pizz.

Vas.

1 2 3

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The musical score consists of eight staves of music. The top staff is labeled "Wood-Wind". The second staff is "Fl. I". The third staff is "Cl. I Solo" with dynamics "f" and "mf". The fourth staff is "Horns" with dynamic "mf". The fifth staff is "III" with dynamic "mf". The sixth staff is "Strings" with "Vns. pizz. mf" and "dim." dynamics. The seventh staff is "Cl. II" with dynamic "f". The eighth staff is "Fag." with dynamic "f". The ninth staff is "IV" with dynamic "f". The score includes various musical markings such as grace notes, slurs, and bowing instructions.

*Pristav (s dubinkoyu, k narodu): Nu, chtozh vi? chtozh vi idolami stali? Zhivo, na koleni
 (Narod pereminaetsya.) Nuzhe! (Grozit dubinkoyu.) Danu! (Narod mnetsya)
 Eko chertovo otrod'e! . . (Narod lenivo opuskaetsya na koleni.)*

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(ii)

Meno mosso, quasi andantino

THE PEOPLE
Altos *f* > > > *mf*
Na ko - vo ti' nas po - ki - da - esh', o - - tets nash!
Vns. I, II *sf*
Strings *f* Vas. *sf* *mf*
Celli & D.B. *f* *mf*

(+Tenors, ave lower)
mf > > > > *mf*
Akh, na ko - vo to ti' o - - sta - vlya - esh', Kor - mi - lets!
f *sf* cresc.
f *sf* cresc.
f *sf* cresc.

MI, da, vse tvoi siroti. Bezzashchitniye, akh, da, mi tebya, to, prosim, molim so slezami, so goryuchimi. (*Pristav otkhodit k monastiru.*) Smiluysya! Smiluysya! Smiluysya! Boyarin batyushka! Otets nash! Ti kormilets! Boyarin, smiluysya! (*Ostayutsya na kolenyakh.*)

(iii)

L'istesso tempo

Wood Wind *pp* *p* *sf* Cl.I
Fag. *pp* *p* *sf*
THE PEOPLE A few Basses Mi-tyukh! a Mi-tyukh, che-vo o-rem? Vo-na! po
Vns. *pp* *p* *sf* Vas. *sf*
Strings *pp* *p* *sf* *p* *pizz.* Celi. & D.B. *p*

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(iii cont.)

Other Basses.

4 Women

-chemya znya-yu! Tsa - - rya na Ru-si khotim po-sta-vit! Oy, li-khon'ko!

sovsem okhripla. Golubka, sosedushka, ne pripasla? voditsi?

Vish, boyarinya kakaya!

Orala pushche vsekhs, samab i pripasala.

Nu vi, babi, ne gutorit!

A ti chto za ukazchik!

Nishkni!

Vish, pristav navyazalsya!

Mityukh: Oy, vi, ved' mi, ne bushuyte!

Vse:

(*svarlivo*) Akh, postrel (*svarlivo*) Eko d'ya- (*skvoz' smekh*) (*skvoz' smekh*)
ti, okyanniy! Vot, to, vol privyazalsya! Kha, kha, kha,
nekhrist' otisksalsya! Prosti, gospodi, kha...! Ved' mi Neponravilasya
Oy, uydemte luchshe, bezstidnik! Ot bedi v put uzh sobra- klichka, vidno so-
(*Pripodnimayutsya s uiti podal'she po kolen, sobirayas' uiti.*) lisya, kha, kha, lono prishlasya, ne
dobru, da po kola- zdrovou! (*Pripod- v ugodu, ne po v kusu. Kho, kho,*
vu, ot bedi, ot napasti! *nimayutsya s kolen.*) *kho, kho . . . !*

(*V monastirsikh vorotakh poyavlyaetsya Pristav; zavidya Pristava babi bistro opus- kayutsya na koleni. Prezhnyaya nepodvizhnost' tolpi.*)

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TRANSLATION

Police Officer (with cudgel, to the people): Now, what's the matter with you? Why are you standing there like dummies? Quick, down on your knees! (*The crowd shuffles hesitantly.*) Now then! (*Threatens with the cudgel.*) Well, what about it? (*The people are still doubtful.*) What devil's spawn! . . . (*The people sink slowly on their knees.*)

The People (kneeling, looking towards the Monastery gate): To whom hast thou abandoned us, O father? Ah, to whom hast thou left us, O benefactor? We are all thy orphans. Defenceless, we ask thee, we implore thee with tears, with scalding tears. (*The police-officer goes into the Monastery.*) Take pity on us! Take pity on us! Lord and father! Our father! Thou art our benefactor! Noble sir, take pity on us!

Voices from the crowd (they remain kneeling): Mityukh, I say, Mityukh, what are we shouting about?

Mityukh: How should I know?

Voices: They want to set up a tsar for Russia.

Oh, hell! I'm quite hoarse. Neighbour, dearie, have you got a flask on you? There's a fine lady for you!

She shouted more than anyone; let her get her own.

Now then, you women, stop chattering!

Who are you to lay down the law?

Sluts!

All the women: So you set up to be policeman!

Mityukh: Hi, you witches, stop your row!

All:

(angrily) You damned wretch! There's a heathen for you! We'd better go, women, (they get up from their knees, preparing to go.) for good and health, from woe and misfortune.

(angrily) What a devil! God forgive the shameless wretch! Away from woe, for good and health! (They get up from their knees.)

(laughing) Ha, ha, ha, ha. . . ! The witches have gathered for their journey already, ha, ha, ha, ha. . . !

(laughing) That name didn't please them; the point went home; not nice at all. Ho, ho, ho, ho. . . !

MUSSORGSKY's two major operas, *Boris Godunov* and *Khovanshchina*, are related—even a little indebted—to Meyerbeerian grand opera. But Mussorgsky approached the genre with musico-dramatic genius and from a markedly national angle. The Russianness of his operas lies not only in the folk-song flavour of much of the music (e.g. Ex. 6 (ii)) but in the loose, episodic structure of the drama and—as Mussorgsky matured in the 1860's when 'truth to life' was the watchword of all Russian artists and writers of any significance—in his realistic handling of both speech and action. This is very apparent in the excerpt from the opening scene of *Boris* recorded here. This crowd of common people brought to the courtyard of the Novodevichy Monastery and ordered by the police to

implore the would-be usurper Boris Godunov—who, like Richard III, feigns reluctance—to take the crown, this crowd is very different from the conventional operatic chorus both in its music and in its behaviour. This is no stylized mass brought on to the stage as much for musical effect as for dramatic purpose; they are individuals and they behave like a real crowd, chattering and squabbling and joking. The unfortunate Mityukh is simply one more ‘voice from the crowd’ who happens to have been given a name.

Mussorgsky’s ‘realism’, always underlined by his strikingly apt empirical harmony, is relieved by dramatically motivated lyrical passages such as the imploring chorus (Ex. 6 (ii)) and the orchestral introduction (Ex. 6 (i)) on which the curtain goes up,¹ to show the boyars going into the Monastery and the knots of listless people who gather in an equally listless crowd round the gate when the police officer appears (C sharp on the trombones).

Mussorgsky began work on *Boris* in the autumn of 1868, writing his own libretto which is based to some extent on Pushkin’s play *Boris Godunov*. (This first scene is freely based on scenes ii and iii of Pushkin.) In its original form the opera consisted of seven scenes, not grouped into acts. Words and music of this first scene were completed on 4 November (N.S. 16 November), 1868, the full score of the whole opera on 15/27 December 1869. This version was rejected by the opera committee of the Imperial Theatres, but during 1871–2 Mussorgsky produced a second version consisting of a prologue and four acts, in which much was rewritten, a good deal (including one whole scene) was cut, and a good deal (including three whole scenes—two of them more conventionally operatic) was added. This definitive version, after further cuts, was published in vocal score by Bessel and produced at the Maryinsky Theatre, Petersburg, on 27 January/8 February 1874.

Unfortunately *Boris* is not generally known in either Mussorgsky’s original or his definitive form. After his death, Rimsky-Korsakov took it upon himself to rewrite his friend’s masterpiece—‘correcting’ the rough empirical harmony to smooth academic harmony, reorchestrating the entire work in much brighter colours, even composing additional passages—and it was in his version that the work was first performed (and is still most frequently performed) in Western Europe and America. The excerpt recorded here is Mussorgsky’s own text.

The vocal score of Mussorgsky’s definitive version has been republished by Chester. The vocal score edited by Paul Lamm (Russian State Publications (Gosizdat) and Oxford University Press) shows both original and definitive versions with all variants. Mussorgsky’s full score is published by Gosizdat.

¹ At bar 6 according to Mussorgsky’s full score, at bar 19 according to his vocal score.

(a) SCHERZO from STRING QUARTET in E flat,
Op. 44, No. 3 (Mendelssohn)

(b) ANDANTE ESPRESSIVO from STRING QUARTET in D,
Op. 44, No. 1 (Mendelssohn)

LIKE the other forms of instrumental music during the second quarter of the nineteenth century, chamber music was usually more successful in the part than the whole; the string quartets, like the symphonies of the period, tend to be suite-like in effect, whatever the composers' intentions; the separate movements are often akin in feeling to the small-scale piano pieces so successfully cultivated at the time. Although Mendelssohn's chamber music is closer than that of most of his contemporaries to the classical ideal, it is at its best in such isolated movements, whereas the complete works are often disappointing. (The Canzonetta from the early Quartet, Op. 12, is an obvious case in point.)

The three String Quartets, Op. 44, certainly deserve more frequent performance as wholes but here again individual movements stand out. In No. 3—actually the second in order of composition (completed 6 February 1838)—the outstanding movement is the scherzo; fine as its companions are in many respects, they are marred by orchestral, or occasionally pianistic, writing; but the scherzo, *assai leggiero vivace*, is a masterpiece of quartet-music in that romantic, fairy style in which Mendelssohn had always been peculiarly successful. The *fugato* episode—especially its second appearance, with a descending chromatic-scale counter-subject—is enchanting. ‘It would be difficult to find in the whole range of chamber music a movement more completely satisfying in its refinement of style and perfection of form.’¹

Exquisite ‘refinement of style’ also marks the slow movement of No. 1 (completed 24 July 1838). It is essentially a ‘song without words’, too light in weight for its position in the Quartet, yet most charming in itself and beautifully fashioned in every detail.

Op. 44 was originally published by Breitkopf and Härtel in parts in June 1839; the score appeared in November of the following year. It is easily available in miniature score in the Eulenburg edition.

¹ John Horton, *The Chamber Music of Mendelssohn* (London, 1946).

SEHR LEBHAFT from PIANO TRIO in F, Op. 80 (Schumann)

Side 9

(i)

Sehr lebhaft

Violin

sf

Cello

sf

Piano

Schr lebhaft

sf

*

(ii)

Vn.

Cello

p

pp

CHAMBER MUSIC

(iii) (Dein Bild - niss wun - der - se - lig')

Violin *p dolce*

Piano

Cello

a

THE opening movement of Schumann's second Piano Trio (begun in August 1847, completed 25 October) is a typical solution of the ever-present 'romantic' problem of spreading a succession of epigrammatic and lyrical ideas over the canvas of 'sonata-form'. Both first and second subjects (i) and (ii) are aphorisms of the kind that provides the material for so many of Schumann's short piano pieces; (i) is obviously not a 'theme' capable of expansion in the classical manner but a design that can play a delightful part in a mosaic pattern of sound: (ii) is more lyrical, with a characteristically romantic harmonic twist to a remote chord, returning to the tonic through a chain of interdominants—all in nine

CHAMBER MUSIC

bars. The second subject appears to close at bar 86 and Schumann felt the need of a connecting passage, more thematic, more sonata-like in style, at this point; his composition-sketch shows a space of eighteen bars, which was ultimately filled by twenty bars somewhat mechanically based on (i), with a chromatically rising and falling bass. The curious feature of this passage is that it is, after all, only a chromatic parenthesis; it ends as it begins, in C major. And it is followed, not by a development section but by a third theme (iii), still more markedly lyrical. (It has often been pointed out that its first four-bar phrase is essentially identical with that of the song *Intermezzo*, Op. 39, No. 2—‘Dein Bildniss wunderselig’—and from what we know of Schumann’s methods it seems likely that the quotation was deliberate; it is perhaps significant that, after its immediate repetition by the cello, this phrase is never heard again in its original form.) This third theme is used to pull the music into D minor (and neighbouring keys) in which the development ‘proper’ begins. The recapitulation is normal but the reappearance of (iii) in the tonic is given a fresh touch; the piano part is substantially the same but the phrase from the song is replaced by falling fifths, sixths, and sevenths on the strings and it is only with the answering phrase that the violin actually recapitulates. The tiny motive *a* is then taken as a germ from which practically the entire coda grows. (The sketches show, from this point onward, several attempts at canon and fugue, none of which were embodied in the work.)

The F major Trio was originally published by Schuberth in 1850; it is available in a number of modern editions, including an Eulenburg miniature score.

HLP 24
Side III
Band I

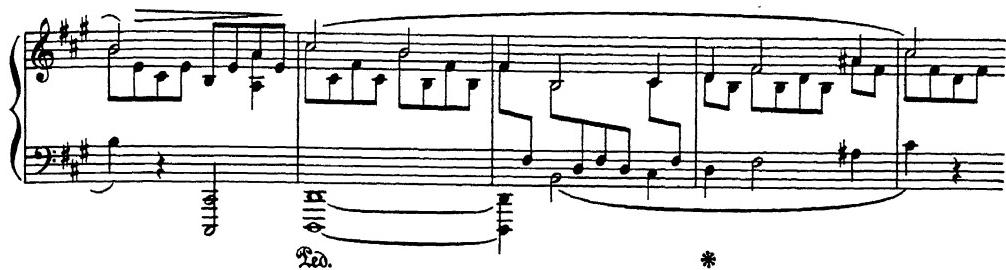
HMS 98
Sides II and 12

ALLEGRO MOLTO from VIOLIN SONATA in A, Op. 13 (Fauré)

Ex. 11
(i)

Allegro molto

CHAMBER MUSIC



(ii)

Violin *p ped espress.* *poco a poco cresc.*

Piano *pp* *poco a poco cresc.*

ALTHOUGH chamber music was by no means neglected in France under the constitutional monarchy and the Second Empire, little of value was composed by Frenchmen; a work of the stature of Saint-Saëns's youthful F major Trio was exceptional. The real renaissance of French chamber music began at the end of the Franco-German War with the foundation in 1871 of the Société nationale de musique, with its motto *Ars gallica* and its determination to show that living French composers could successfully challenge the Germans on what was regarded as their own special ground. The leader of the movement was Saint-Saëns; his chief associates from the first included César Franck and Gabriel Fauré, the latter then only twenty-six.

PIANO BALLADES

Fauré's first Violin Sonata was one of the earliest fruits of this renaissance; it was composed in 1876, published at once—but without payment of any kind—by Breitkopf and Härtel, and first performed (by the violinist Jean Pierre Maurin and the composer) at the Trocadéro during the Paris Exhibition of 1878.

In its limpidity, its freedom from subjective emotion, its sense of 'wholeness', it is essentially classical. But it is far indeed from the spirit of the great German classics; even the unalloyed lyricism of this first movement is not at all Schubertian. By classical standards, the two principal subjects (i) and (ii) are insufficiently contrasted; even tonally, the first subject already shows a certain gravitation towards dominant regions. But the movement should not be judged by classical standards; it must be judged as a long, gracefully fluid instrumental duet in the construction and articulation of which the composer has elected to employ the plan and some of the methods of sonata-form, just as Schumann elected to employ them with totally different material and for a totally different purpose in his Trio movement. These two movements, Schumann's and Faure's, might almost be considered polar extremes from the golden mean of sonata-form in its Viennese heyday.

Fauré's Sonata is still issued only by the original publisher, Breitkopf and Härtel, by whose permission the two excerpts are reproduced here.

HLP 24
Side III
Bands 2 and 3

PIANO BALLADES

HMS 99

- (a) **BALLADE** No. 1, in D flat (Liszt)
 (b) **BALLADE** in D minor, Op. 10, No. 1 (Brahms)

Ex. 18

(1)

Andantino, con sentimento

Andantino, con sentimento

measures 11-12: The score shows two staves. The top staff has a treble clef, a key signature of four sharps, and a 2/4 time signature. It features eighth-note patterns and dynamic markings like *dolce*, *Ped. **, and *Ped. sempre simile*. The bottom staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. It also contains eighth-note patterns and dynamic markings.

PIANO BALLADES

(ii) *Tempo di marcia, animato*

(a) One of the most characteristic forms of mid-nineteenth-century piano music is the *ballade* or *légende*, distinguished—at any rate, in its finest examples—by a hardly definable, though faintly perceptible, narrative tone; the *ballade* is intended to suggest a story, though the nature of the story is seldom revealed. (We know that the prototypes, Chopin's *ballades*, were suggested by the ballad-poems of Mickiewicz, but we do not know with absolute certainty which ones.) A 'form' in the narrow, structural sense, the *ballade* is not; it is cast in various moulds.

Liszt's D flat Ballade—its opening obviously suggested by that of Chopin's in G minor—was sketched about 1845 but not completed till about 1848. It was published by Kistner of Leipzig in 1849; but the Paris edition (by Meissonnier) has a special interest since it bears a title: *Chant du Croisé*. The 'crusader' is clearly involved in love and war. After an 11-bar preludio, comes the theme of love (i); the long middle section is a Hungarian quick march, a pianistic counterpart of Berlioz's Rakoczy March (ii), after which the love music returns; the piece ends with a brief coda on the march-theme. The march-theme is worked up with tremendous impetus and the love theme is surrounded by brilliant and delicate ornamentation.

(b) Whereas Liszt's Ballade is most brilliantly laid out for the keyboard and employs the resources opened up by the recent developments of technical virtuosity, Brahms's Op. 10, No. 1 (composed in the summer of 1854, though not published till March, 1856) is sober and conservative in the piano-writing. Whereas Liszt revels in sensuous sound-effects, Brahms deliberately cultivates a thick texture—particularly in low-lying left-hand passages—which one would be tempted to characterize wrongly as 'ineffective' if it did not, like his

PIANO BALLADES

orchestration, so perfectly match his thought and style. Moreover in this instance it perfectly matches the grey, grim subject; for Brahms tells us that his piece is 'after the Scottish ballad *Edward* in Herder's *Stimmen der Völker*'.¹

He begins, as Kalbeck was the first to point out,² with an implied setting of the actual words:

Ex. 14

Andante

The musical score consists of three staves of music. The first two staves are in common time (C), and the third staff is in 6/8 time (6). The music is for piano, indicated by the treble and bass staves. The lyrics are written below the notes. The first two staves begin with a forte dynamic. The third staff begins with a piano dynamic.

Dein Schwert, wie ist's von Blut so rot? Ed -
 -ward, Ed - ward! Dein Schwert, wie ist's von Blut so rot, und
 gehst so trau - rig da?' 'O ich hab' ge-schla-gen mei-nen Gei - er
 tot, O ich hab' ge - schla - gen mei - nen Gei - er tot.

Poco più mosso

though it will be seen that Edward's replies are curtailed. The bass of Edward's first reply is a free mirror-inversion of the melody, and in his second reply the original bass becomes the melody, while the original melody becomes a tenor. The middle section (D major, *allegro (ma non troppo)*) is based on the opening motive of the original bass of Edward's replies. A powerful climax is built up, culminating in the music of Edward's reply in its original form and key (presumably 'The curse of hell frae me sall ye bear'), and the piece ends with the mother's music, *sotto voce*, accompanied by broken, muttering triplets.

Both *ballades* are easily available in a number of modern editions.

¹ For Loewe's setting of the poem, see Vol. VIII; the words are given complete in the Handbook to that volume, pp. 44-45.

² Johannes Brahms, i, I, p. 190 (2nd edition, Berlin, 1908). But it was Paul Mies who first worked out Kalbeck's rather timid suggestion in *Zeitschrift für Musikwissenschaft*, ii (1920), pp. 225 ff.

HLP 24

Side IV
Bands 1-3

PIANO TRANSCRIPTION

HMS 100 and 101
Sides 15, 16, and
17

- (a) CAPRICCIO for solo violin, Op. 1, No. 6 (Paganini)
 (b) ÉTUDE DE CONCERT for piano, Op. 10, No. 2 (Schumann)
 (c) GRANDE ÉTUDE DE PAGANINI, No. 1 (Liszt)

Molto adagio

Ex. 15
(1) PAGANINI

Cantabile, non troppo lento

Ex. 16
i) SCHUMANN

Non troppo lento
^ il canto sempre marcato ed espressivo

Ex. 17
(i) LISZT

cambiare il pedale quando l'harmonia cambia

PIANO TRANSCRIPTION



Ex. 15
(ii)

cresc.
Un poco più moto

Ex. 16
(ii)

p

Ex. 17
(ii)

un poco più moto *trem.*
f *energico marcato*

PIANO TRANSCRIPTION



(a) Transcriptions have been a favourite form of keyboard music ever since the Middle Ages but they reached the highest peaks of technical difficulty and musical interest about the middle of the nineteenth century. This was the heyday of the virtuoso and the natural evolution of piano technique, considerable in itself, was stimulated—perhaps over-stimulated—by the challenge of the greatest of all violin virtuosi: Paganini. Paganini was not an outstanding composer but his works are an encyclopedia of the technical difficulties which he surmounted with such apparent ease. His set of 24 *Capricci per il violino solo, dedicati agli artisti*, Op. 1 (published in 1820), contains things—such as the piece recorded here, with the frightful strain of its incessant finger-tremolo accompaniment—which tax the powers of the greatest players of our own day; they have fascinated not only violinists but pianists, and Schumann, Liszt, Brahms, and Rakhmaninov have—each in his own way—been stimulated to competition.

(b) The nineteen-year-old Schumann heard Paganini play at Frankfurt on Easter Sunday 1830 and at once embarked on piano compositions in the Paganini style or on his themes, of which only the Toccata, Op. 7, and Allegro, Op. 8, survive. Then in 1832 he began a series of transcriptions of the actual *Capricci*, and Hofmeister of Leipzig published his six *Studien nach Capricen von Paganini*,

PIANO TRANSCRIPTION

Op. 3; in July 1833 he completed a second set of 6 *Études de Concert, composées d'après des Caprices de Paganini*, which was published as Op. 10.

The second Study of this second set is based on the sixth Capriccio. In his lengthy preface to the first set, Schumann defined his task as ‘the making of a transcription suited to the character and mechanical resources of the piano while remaining as faithful as possible to the original’. In Op. 10, No. 2, the technical difficulty of the violin original completely disappears; Schumann’s repeated triplets are child’s play. But the piece has gained enormously in musical interest; the left-hand figure introduced at the very beginning (Ex. 16 (i)) is typically Schumannesque and the textures throughout are most effectively pianistic. It will be noticed that Schumann has changed Paganini’s *molto adagio* to *non troppo lento* and introduced a further slight increase of pace after the double-bar and repeat (Ex. 16 (ii)).

(c) Liszt is said to have embarked on transcriptions of Paganini, under the impression of his playing, at the same time as Schumann, though all that survives from this period is a *Grande Fantaisie de Bravoure sur la Clochette de Paganini*. The six *Études d'exécution transcendante d'après Paganini* were not composed until 1838; Liszt sent the first of them, the original form of the one recorded here, to the publisher Pacini in Paris on 30 September 1838, with a copy of Schumann’s version: ‘You would do well, I think, to reprint after it [in the collective album for which it was intended] this same *Study in easier form* which I have sent you at the same time. This second arrangement is by Mr. Schumann, a young composer of very great merit. It is more within general reach and is also more exact than my *paraphrase*.¹’ Pacini did this, and when the complete set was published by Haslinger of Vienna (late 1840 or early 1841), with a dedication to Schumann’s wife, the Schumann piece was again included. In his review of the Liszt set,² Schumann gave his opinion that they were ‘perhaps the most difficult things ever written for the piano’ and that there were ‘barely four or five in the whole wide world’ who could master them. As for the odious comparison: ‘Whereas the Schumann arrangement was intended to bring out the poetic side of the composition, Liszt—without neglecting this—lays more emphasis on the virtuosic.’ The comment is fair. And despite Liszt’s own admission, his ‘paraphrase’ is ‘more exact’ than Schumann’s in one respect. After a tremendous opening flourish, based on the opening of Paganini’s fifth Capriccio, the first eighteen bars of his transcription are almost ‘literal translation’; unlike Schumann’s they add nothing, they simply transfer to the fresh medium. And they preserve the difficulty—and sense of difficulty—of the original; Liszt makes all this a study for the left hand only; thumb and first finger are occupied with the melody, so that the hemidemisemiquaver tremolo for the remaining fingers is as

¹ *Franz Liszts Briefe*, i (Leipzig, 1893), p. 22.

² Reprinted in the *Gesammelte Schriften über Musik und Musiker*.

PIANO TRANSCRIPTION

exacting as Paganini's finger-tremolo. But he does not continue it throughout, as Paganini does; at the *poco più moto* the right hand enters, bringing relief (Ex. 17 (ii)). Here Liszt reveals a further debt to the Schumann version, in addition to the borrowed tempo-markings: his right-hand part is the counterpoint implied by Schumann's left-hand. At the end, in place of the final bar in the major (a written-out *tierce de Picardie*), he gives us a prolonged flourish in the major, based on the ending of Paganini's fifth Capriccio.

In 1851 Liszt remodelled his *Études*, toning down the more excessive difficulties, and published them with Breitkopf as *Grandes Études de Paganini*. It is this version which has been recorded here.

HLP 24
Side IV
Bands 4 and 5

HMS 101
Side 18

- (a) Norwegian folk-dance: HAUGELÅT (Hardanger fiddle)
(b) HALLING, Op. 72, No. 4 (piano) (Grieg)

Ex. 18
(1)
HALVORSEN

Moderato

cresc.

PIANO TRANSCRIPTION



THE rediscovery or revaluation of their native folk-music by the intellectual musicians of various European countries contributed enormously to the enrichment of musical language during the last century. Folk-material was employed in various ways, nowhere more delightfully than in the straightforward piano-pieces that Grieg based on Norwegian folk-melodies. No transcriptions could be more free from virtuosity than these; the composer's sole aim is (in Grieg's own words) 'to raise these folk-tunes to an artistic plane by means of what I may call "stylized harmony"'. This art of his is heard at its finest in the collection of *Slåtter* (peasant dances), Op. 72, which he made towards the end of his life during 1902-3.

As early as 1889 Grieg had received letters from an old peasant fiddler of Telemark, named Knud Dale, who claimed to be one of the last players of traditional *slåtter* on the Hardanger fiddle and asked his help in preserving them for posterity. But it was only towards the end of 1901 that he arranged for the old man to visit Christiania, where Johan Halvorsen—himself a violinist—could note down his tunes for Grieg.¹ There was a difficulty in that Dale's instrument, the *Hardangerfele*, is not only tuned higher than the ordinary violin (usually to C, F, C, G) but has four 'sympathetic' strings (F, G, A, C on the treble stave); in addition, the old man employed many ornaments which Halvorsen found extremely difficult, sometimes impossible, to write down—'little turns and trills that are like a trout in a rapid—when you try to catch them they're gone', he wrote to Grieg. He practised the 'Hardanger fiddle' daily himself and at last managed to transcribe seventeen of Dale's tunes for the ordinary violin (unaccompanied). These were sent to Grieg, who used Halvorsen's transcriptions for his piano version and insisted that Peters should publish them at the same time as his own set (both appeared in 1903).

As will be seen from the opening bars of Ex. 18 (i), Halvorsen showed considerable ingenuity in his violin version (though for purposes of comparison, the original tune has been recorded here by an authentic 'Hardanger fiddle') and

¹ The whole story is told in John Horton, 'Grieg's "Slaatter" for Pianoforte', *Music and Letters*, xxvi (1945), pp. 229-35, and more briefly in Mr. Horton's *Grieg* (London, 1950), pp. 79-82.

GERMAN SONG

Grieg great fidelity in working out a piano version, with primitive open-fifth drone effects in the left hand and harmonies implied by the folk-material with its sharpened fourth so characteristic of Norwegian music. The middle section (Ex. 18 (ii)) is another matter; this is one of the 'few passages' of which Grieg speaks in his preface, 'where I felt myself artistically justified in building further on the given themes'; as in No. 7 of the *Slåtter*, and elsewhere in his work, he has reduced the theme to less than half speed, changed it to the minor, and given it an intensely personal, chromatic harmonization.

The dance is a *halling*, not unlike the Scottish reel. The title *Haugelåt* means 'hill tune' and a note in the score explains that,

this *halling* is connected with the following story. A man named Brynjuv Olson had lost an ox. He went and searched for it in the mountains for several days. Being tired out, he fell asleep and dreamed that he heard a wonderful tune. Behind a hillock he saw 'a very fine girl'. The girl said to him, 'Yes, you must play like that on your fiddle, Brynjuv Olson, when you get home to your wife and children—and where the mountains disappear, there you'll find your ox.'

Grieg's *Slåtter*, Op. 72, and Halvorsen's *Slåtter* for solo violin are the copyright of C. F. Peters, by whose permission the above excerpts are printed.

HLPS 25
Side v
Bands 1-3

GERMAN SONG

HMS 102
Side 19

- (a) ER IST'S, Op. 79, No. 23 (Schumann)
- (b) ER IST'S, Op. 27, No. 2 (Franz)
- (c) ER IST'S (Mörike-Lieder, No. 6) (Wolf)

Ex. 19
(a)

SCHUMANN

Innig

Früh - ling lässt sein

GERMAN SONG



(b)

FRANZ

Andantino con grazia

Früh - ling lässt sein blau - es Band wie - der flat-tern durch die Lüf - te,

con pedale

(c)

WOLF

Sehr lebhaft, jubelnd

Früh - ling lässt sein

GERMAN SONG

blau - es Band wie - der flat - tern durch die Lüf - te;

REMAINDER OF TEXT

Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
— Horch, [von fern] ein [leiser] Harfenton!
Frühling, ja du bist's!
Dich hab' ich vernommen!¹

TRANSLATION

Spring lets his blue ribbon flutter again in the breezes; sweet, familiar scents float through the countryside in premonition. Already violets dream, want soon to come.—Hark, from afar a soft and harplike sound! Spring, there you are! I've heard you!

THESE three settings of a tiny poem by Eduard Mörike (1804-75), by three masters of the nineteenth-century *Lied*, are strikingly contrasted in approach and method. The earliest is Schumann's, from his *Liederalbum für die Jugend*, composed during April-May 1849; Franz's was published about 1861 and we have his own word for it that Op. 27 was one of his few *opera* consisting entirely of recently composed songs; Wolf's was written at Perchtoldsdorf on 5 May 1888.

It is the soft stirring of spring, the first sweet scents, that Schumann translates into music; his piano part subtly suggests the 'fluttering' and more obviously the 'harplike sound' (though, in copying out the words, he has forgotten that it comes 'softly from afar'); his voice-part might well be sung to children, though not by them.

Robert Franz's more modest talent is content to set the poem to a simple, charming melody and provide it with a most beautifully polished accompaniment; there is no 'interpretation' of the poem.

Wolf, on the other hand, is intoxicated by the thought of spring; his setting is conceived in a single great sweep and his jubilation rises to a *fff* climax and bursts

¹ Words in square brackets omitted by Schumann.

GERMAN SONG

the limits of the poem so that verbal repetition, like Schumann's, is not enough for him and he goes on to exult in twenty bars for the piano alone—a passage so orchestral in feeling that one can easily understand why he orchestrated the accompaniment a year or two later.

Comparing the Schumann and Wolf settings, Martin Cooper has pointed out how

at the end of the first quatrain, where Schumann has modulated through the minor of the mediant (C sharp) to a conventional close in the key of the dominant in the interlude for the piano, Wolf has quickly reached the remote key of C sharp major. A comparison of the two settings of the next two lines ['Veilchen träumen schon, Wollen balde kommen'], with exactly the same rhythm in the vocal parts, will show how completely differently two composers can envisage the same poem. The piano part is of primary importance in each case, of course. Schumann's is actually the more independent, Wolf's more in the nature of an accompaniment. Both composers instinctively aim at expressing the atmosphere of expectancy, which is the note of the poem, by a series of generally unresolved dominant sevenths, Schumann's naturally far less sophisticated than Wolf's. Both emphasise the 'Horch!' by a harped dominant seventh right out of the key of the preceding bars. . .¹

Franz also underlines 'Horch!' by unexpected harmony (a C sharp major chord).

Schumann's song is printed in the Breitkopf Complete Edition of his works (Series XIII, vol. iii) and in various modern editions; Franz's was published by Senfft (Leipzig); Wolf's is published in the first volume of his *Mörike-Lieder* and the above excerpt is reprinted by permission of the copyright-owners, C. F. Peters.

HLPS 25

Side v

Bands 4 and 5

HMS 102

Side 20

(a) WIE SINGT DIE LERCHE SCHÖN (Liszt)

(b) AUFTRAG, Op. 5, No. 6 (Cornelius)

Ex. 20

(a)

Innig bewegt

Allegro

pp una corda

Wie singt die Lerche

¹ Schumann: *a Symposium* (London, 1952), p. 132.

GERMAN SONG

schön im Tal und auf den Höhn,
 wie singt die Ler-che schön im Tal und auf den
 poco riten - Höhn, wenn der Mor - - - gen graut

REMAINDER OF TEXT

Und die Blümelein frisch baut
Harren auf den Sonnenschein.

So singt mein Herz nun auch
Beim frischen Morgenhauch;
Hast du auch gewacht
Unter Gram und Pein diese Nacht,
Dein auch harrt ein Sonnenschein . . .

TRANSLATION

How sweetly sings the lark over dale and hill when morning dawns and the fresh bedewed flowers wait for the sunshine.

So does my heart sing too at the fresh breath of morning; if thou too hast been sleepless with grief and pain in the night, sunshine awaits thee too. . . .

(a) While Schumann, Franz, Brahms, and Wolf are universally recognized as masters of the nineteenth-century *Lied*, the songs of Liszt and his school tend to be overlooked—perhaps because of their sometimes slightly instrumental nature. The piano parts are nearly always of great importance and the harmonic

GERMAN SONG

subtleties often anticipate Wolf and even much later composers. In this setting of a poem by Hoffmann von Fallersleben (1798–1874), the rippling dominant major ninths are essentially impressionistic and the voice-part very largely arises from this harmonic effect.

The song was originally printed in 1856 as a supplement to the *Deutscher Musen-Almanach* (Würzburg), later by Schlesinger and, in the slightly different form recorded here, in the volume of Liszt's *Gesammelte Lieder* published by Kahnt (Leipzig). In the Franz-Liszt-Stiftung edition of *Franz Liszt's Musikalische Werke* it appears in Series VII, vol. 2.

(b)

Mässig langsam

REMAINDER OF TEXT

Wo an der Wand die Totenkänze
Manches verstorbenen Mädchens schimmern.

Der Küster zeigt dann freundlich dem Reisenden
Die kleine Harf', rauscht mit dem roten Band,
Das, um die Harfe fest geschlungen,
Unter den gold'nen Saiten flattert.

Oft, sagt er staunend, tönen im Abendgold
Von selbst die Saiten, leise wie Bienenton;
Die Kinder, hergelockt vom Kirchhof,
Hörten's, und sahn, wie die Känze bebten.

RUSSIAN SONG

TRANSLATION

Friends, when I am gone, hang the little harp behind the altar where on the wall
the funeral wreaths of many dead maidens gleam.

The sexton kindly shows the traveller the little harp and rustles with the red
ribbon, firmly tied to the harp, which flutters among the golden strings.

Often, he says marvelling, in the sunset light the strings sound softly of them-
selves like the murmur of bees; the children, attracted in from the churchyard,
heard it and saw how the wreaths quivered.

(b) Liszt's disciple Peter Cornelius was more specifically gifted as a song-writer,
but in this song also it is the piano-part—the delicately dissonant chords sug-
gesting the 'little harp'—which really stamps the piece. Cornelius was himself a
talented minor poet and many of his songs are settings of his own words; in this
case he has taken verses by Ludwig Höltz (1748–76), to which Höltz's first
editor, J. H. Voss, took it upon himself to add a third stanza. The first draft of
the song, dated '25.5.62' (see frontispiece), shows trifling differences from the
definitive version.

The six songs which constitute Cornelius's Op. 5 were published by Schott in
1865. 'Auftrag' is reprinted in vol. i of the Breitkopf *Gesamtausgabe* of Cornelius's
works and in vol. ii of the Breitkopf 'popular' edition of his *Sämtliche Lieder und
Gesänge*.

HLPS 25

Side v

Bands 6 and 7

RUSSIAN SONG

HMS 103

Side 21

(a) PESNYA TEMNAVO LESA (Song of the Dark Forest) (Borodin)

(b) SVETIK SAVISHNA (Darling Savishna) (Mussorgsky)

Ex. 21

(a)

Molto moderato

RUSSIAN SONG

The musical score consists of two staves of music in common time, key signature of one sharp. The top staff has a soprano vocal line and a basso continuo line. The bottom staff has a basso continuo line. The lyrics are written in a mix of Russian and English words.

pe - snyu pel pe - snyu sta - ru - yu bil' bii - va - lu - yu
 ska - zi - val, kak zhi - va - la tam vo - lya vo - lyush-ka vol' - na - ya

REMAINDER OF TEXT

Kak sbiralas' tam sila silushka sil'naya,
 Kak ta volyushka razgulyalasya,
 Kak ta silushka raskhodilasya.
 Na raspravu shla volyushka,
 Goroda brala silushka
 I nad nedrugom poteshalasya
 Krov'yu nedruga upivalasya
 Dosita,
 Volya vol'naya
 Sila sil'naya.

TRANSLATION

The dark forest was in tumult; the dark forest moaned and sang a song, an old song that told of long ago, how free freedom lived there, how strong strength gathered there, how freedom ran riot there, how strength fell out there; wreaking punishment, freedom went, strength took the city and made merry over the enemy, drank its fill of the enemy's blood; free freedom, strong strength.

(a) Wide as the range of subjects and emotions of the German *Lied* undoubtedly was, the Russian song-composers of the 1860's and 1870's were able to open up fields which the Germans had left untouched. Their very lack of technical polish often gave their work additional force; completely unconventional, they came with new kinds of music. In this epic fragment Borodin—whose handful of songs also includes beautifully fashioned miniatures, indeed almost as many styles as there are songs—evokes the spirit of Russia's prehistory. The words—his own—are a skilful imitation of the style of the *bilini*, the ancient folk-legends; he has set them to a repetitive, metrically free melody not

RUSSIAN SONG

unlike those to which the *bilini* were recited, and he has given it the most primitive possible accompaniment—weighty octaves doubling the voice but always sustaining some of its notes for two or three beats, intensifying two lines ('Kak ta volyushka razgulyalasya, Kak ta silushka raskhodilasya') with consecutive seconds, and reaching real chords (in the orthodox sense) only at the dynamic climax of the song ('Na raspravu...').

Borodin wrote 'The Song of the Dark Forest' in 1868, before *Igor* and the B minor Symphony; it was published in 1873 by Bessel (St. Petersburg).

(b)

Allegro

Svet moy Sa - vish - na so - kol yas - nen' - kiy, Po - lyu - bi me - nya

ne ra - zum - no - va, Pri - go - lub' me - nya go - re - mich - no - va!

REMAINDER OF TEXT

Oy li, sokol moy, sokol yasnen'kiy,
 Svetik Savishna, svet Ivanovna,
 Ne pobrezgay tī gol'yu goloyu,
 Beztalannoyu moey doleyu!
 Urodilsya vish', na smekh lyudyam ya,
 Pro zabavu da na potekhi im!
 Klichut: Savishna skorbnim razumom,

RUSSIAN SONG

Velichayut, slish', Vaney Bozhiim,
Svetik Savishna, svet Ivanovna,
I dayut pin'kov Vane Bozh'emu,
Kormyat chest vuyut podzatil'nikom.
A pod prazdnichek kak razryadyatsya,
Uberutsya vish' v lenti aliya,
Dadut khlebushka Vane skorbnomu
Ne zabit' chtobi Vanyu bozh'yavo.
Svetik Savishna, yasnii sokol moy,
Polyubizh menya neprigozheva,
Prigolub' menya odinokova!
Kak lyublyu tebya, mochi net skazat',
Svetik Savishna, ver' mne ver' ne ver', svet Ivanovna!

TRANSLATION

Dearest Savishna, my pretty bird, love your poor fool, be kind to your poor wretch! O my pretty bird, darling Savishna, dearest Ivanovna, don't shrink from your naked one, bad luck is my lot! I was born, you see, to make people laugh, to amuse them in their sport! They call out: Savishna, he's weak in the head, they praise me, d'you hear, as God's Vanya, darling Savishna, dear Ivanovna, and they kick God's Vanya and they feed him by boxing his ears. But on feast-days when they're all dressed up in pretty ribbons, they give poor Vanya a little loaf so as not to forget Holy Vanya. Darling Savishna, my pretty bird, love me though I'm not good looking, be kind to lonely me! I can't tell you how I love you, darling Savishna, believe me or not, dear Ivanovna!

(b) An example of Mussorgsky's musical 'realism' in opera has already been given in Ex. 6 (*iii*); this song, written two or three years before *Boris* was begun, is even more unconventional. The words are the composer's own; he has set them to an uninterrupted and unvaried babble of even crotchetts for 47 bars of 5/4 time. The genesis of the song has been described by Stassov:

As Mussorgsky himself told me at the time, he conceived it while he was in the country with his brother (on the farm at Minkino) in the summer of 1865. He was standing once by the window when he was impressed by something going on under his eyes. An unhappy idiot was declaring his love to a young woman who had attracted him; he was pleading with her, though ashamed of his unseemliness and his unhappy condition; he himself understood that he could have nothing in the world—least of all the happiness of love. Mussorgsky was deeply impressed; the type and the scene were firmly imprinted on his soul; in a flash there occurred to him the peculiar forms and sounds for the embodiment of the images that were agitating him, but he did not write the song at that very moment. . . .¹

Savishna was composed in 1866 and published by Johansen of St. Petersburg in 1867; it is now published by Belaieff and by the Russian State Publishing House (Gosizdat).

¹ 'M. P. Mussorgsky', *Vestnik Evropy*, iii (1881), p. 506.

FRENCH SONG

- (a) LE MANOIR DE ROSEMONDE (Duparc)
- (b) LES PAPILLONS, Op. 2, No. 3 (Chausson)
- (c) LES PRÉSENTS, Op. 46, No. 1 (Fauré)

Ex. 22

(a)

Assez vif, et avec force

ff bien rythmé

De sa dent soudaine..

... et vo-ra-ce

Comme un chien l'amour...

m'a mor - du.....

suivez sec

REMAINDER OF TEXT

En suivant mon sang répandu,
Va, tu pourras suivre ma trace . . .
Prends un cheval de bonne race.
Pars, et suis mon chemin ardu,
Fondrière ou sentier perdu,
Si la course ne te harasse!

En passant par où j'ai passé,
Tu verras que seul et blessé
J'ai parcouru ce triste monde,
Et qu'ainsi je m'en fus mourir
Bien loin, bien loin, sans découvrir
Le bleu manoir de Rosemonde.

FRENCH SONG

TRANSLATION

Love has bitten me, swiftly, ravenously, as a dog bites. Go: you will be able to track me by the drops of my blood. . . . Take a good horse. Off—and follow my arduous way, through swamp, by overgrown path, if the chase doesn't weary you!

Passing where I have passed, you will see that I've traversed this dreary world alone and wounded, and that thus I was to die far, far away, without finding Rosamond's dream bower.

(a) The French *mélodie* for voice and piano, like French chamber music, was reborn after the war of 1870-1. Fauré's earlier songs, those collected in his *1er recueil*, were written before the war; they include charming things but only one or two of them can bear comparison with the contemporary *Lied*; by the 1880's there had come into existence a corpus of French song naturally very different in nature from the *Lied* but not inferior to it in range or beauty or craftsmanship. Next to Fauré himself, the most notable figure in this development of the French art-song was Henri Duparc, hardly more prolific than Borodin and like him the creator of a handful of masterpieces of very different types.

The energy, the dramatic declamation, the truly 'biting' nervous intensity of 'Le manoir de Rosemonde' have few parallels in French song.¹ Composed in 1879, it is a setting of a then unpublished poem by Duparc's friend, the novelist Robert de Bonnières (1850-1905). (The poem appeared the following year in a volume entitled *Contes de fées*.) The song was originally published in 1894 by Baudoux (Paris); it is now the copyright of Baudoux's successors, Editions Salabert (collection Rouart, Lerolle), by whose permission the above extract is printed.

(b)

The musical score consists of two staves of piano accompaniment. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is marked 'Vif' (fast) and 'très léger' (very light). The dynamics are indicated by 'p' (piano) and '2 Œd.' (two octaves down). The lyrics are written below the notes. The first line of lyrics is 'Les pa - pil - lons couleur de'. The second line starts with 'nei - ge' and ends with 'sur la mer'. The piano part features eighth-note patterns throughout.

¹ Duparc orchestrated the accompaniment later

FRENCH SONG

REMAINDER OF TEXT

Savez-vous, ô belle des belles,
Ma bayadère aux yeux dé jais,
S'ils me voulaient prêter leurs ailes,
Dites, savez-vous, où j'irais?

Sans prendre un seul baiser aux roses,
À travers vallons et forêts,
J'irais à vos lèvres mi-closes,
Fleur de mon âme, et j'y mourais.

TRANSLATION

The snowy butterflies fly in swarms over the sea; beautiful white butterflies, when shall I be able to take your airy road?

Do you know, O loveliest of the lovely, my jet-eyed bayadere, if they would lend me their wings, do you know where I'd go?

Without taking so much as a kiss from the roses, I'd fly over dales and woods to your half-closed lips, O flower of my soul, and there I would die.

(b) Like Duparc, Chausson was a pupil of César Franck; like him, also, he contrived not to be overshadowed by the beloved master. Indeed Chausson, though the less virile talent, is in some respects the less Franckian of the two. It was not for nothing that he studied first with Massenet, and there is a good deal of truth in Arthur Hoérée's remark that 'Chausson apparaît comme un trait d'union (non négligeable) entre Franck et Debussy' (whose friend he was). His individuality is most apparent in his songs, even in some of the earliest of them.

FRENCH SONG

This setting of a poem by Théophile Gautier (1811-72), with that of Gautier's 'La dernière feuille' which follows it in Op. 2, is dated 6 June 1880. The *Sept mélodies*, Op. 2, were published in 1882 and are the copyright of J. Hamelle (Paris), by whose permission the above extract is printed.

(c)

Andante dolce

Si tu de-man - des quelquesoir Le se - cret de mon cœur ma - la - de,

Je te di - rai..... pour tē-mouvoir, U - ne très an-cien - ne bal - la - de!

REMAINDER OF TEXT

Si tu me parles de tourments,
D'espérance désabusée,
J'irai te cueillir seulement
Des roses pleines de rosée!

FRENCH SONG

Si pareille à la fleur des morts,
Qui fleurit dans l'exil des tombes,
Tu veux partager mes remords,
Je t'apporterai des colombes!

TRANSLATION

If one evening you ask the secret of my sick heart, I will tell you an old ballad to move you.

If you speak to me of torments, of hope undeceived, I will go and gather you only roses full of dew.

If, like the flower of the dead which blossoms in tombs, you wish to share my remorse, I will bring you doves!

(c) Fauré is the classic master of the French art-song; no single *mélodie* can be quoted as 'representative' of his art but this setting of *Les Présents* by Villiers de l'Isle-Adam (1838–89), dating from 1887, is as completely Fauréan as any of his better known songs: restrained in emotion, beautifully polished, full of delicious harmonic details such as the piano's unexpected F sharp in the ante-penultimate bar or the prolonged alternation of F major and A flat major (the latter replaced by an augmented triad on C—C, E, G sharp, instead of C, E flat, A flat—at 'Si pareille à la fleur des morts').¹ Koechlin speaks of the song's 'remote and quasi-enigmatic elegance'² and Jankélévitch uses almost the same words; one sees why Fauré paired it in Op. 46 with the better known, and by comparison almost obvious, setting of Verlaine's *Clair de lune*, which is also remote and enigmatic and elegant.

Les Présents is published in the *2ième Recueil de 20 Mélodies* by Fauré issued by Hamelle (Paris), by whose permission the above excerpt is printed.

¹ See Vladimir Jankélévitch, *Gabriel Fauré: ses mélodies, son esthétique* (revised edition, Paris, 1951), pp. 89–90, on the harmony of this song.

² Charles Koechlin, *Gabriel Fauré* (Paris, 1927), p. 55.

ARTISTS

<i>LP</i>		<i>78</i>	
<i>Side I</i>	<i>Band 1</i>	<i>Side 1</i>	Geneviève Moizan (soprano), Henri Legay (tenor) and the Orchestre du Théâtre National de l'Opéra, Paris. (Conductor, Pierre Dervaux)
	<i>Band 2</i>	<i>Side 2</i>	Rita Gorr (mezzo-soprano) and the Philharmonia Orchestra. (Conductor, Lawrance Collingwood)
	<i>Band 3</i>	<i>Side 3</i>	Anne Wood (contralto) and the Royal Philharmonic Orchestra. (Conductor, Mosco Carner)
	<i>Band 4</i>	<i>Side 4</i>	Otakar Kraus (baritone) and the Royal Philharmonic Orchestra. (Conductor, Lawrance Collingwood)
<i>Side II</i>	<i>Band 1</i>	<i>Side 5</i>	Nicolai Gedda (tenor), with Janine Micheau (soprano), Rita Gorr (mezzo-soprano), Xavier Depraz (bass), Pierre Froumenty (bass), Chœurs Russes Potorfinsky and the Orchestre du Théâtre National de l'Opéra, Paris. (Conductor, Louis Fourestier)
	<i>Band 2</i>	<i>Side 6</i>	Otakar Kraus (baritone), Covent Garden Chorus, and the Royal Philharmonic Orchestra. (Conductor, Lawrance Collingwood).
	<i>Bands 3-4</i>	<i>Sides 7-8</i>	Koeckert Quartet (Rudolf Koeckert and Willi Buchner, violins; Oscar Riedl, viola; Josef Merz, cello)
	<i>Band 5</i>	<i>Sides 9-10</i>	Rubbra-Gruenberg-Pleeth Trio (Edmund Rubbra, piano; Erich Gruenberg, violin; William Pleeth, cello)
<i>Side III</i>	<i>Band 1</i>	<i>Sides 11-12</i>	Yehudi Menuhin (violin) and Marcel Gazelle (piano)
	<i>Bands 2-3</i>	<i>Sides 13-14</i>	Edith Vogel (piano)

ARTISTS

<i>Side IV</i>	<i>Band 1</i>	<i>Side 15</i>	Yehudi Menuhin (violin)
	<i>Bands 2-3</i>	<i>Sides 16-17</i>	Tomford Harris (piano)
	<i>Band 4</i>	<i>Side 18 (a)</i>	Alfred Maurstad (Hardanger fiddle)
	<i>Band 5</i>	<i>(b)</i>	Ernest Lush (piano)
<i>Side V</i>	<i>Bands 1-3</i>	<i>Side 19 (a-c)</i>	Ilse Wolf (soprano) and Ernest Lush (piano)
	<i>Bands 4-5</i>	<i>Side 20 (a-b)</i>	Richard Lewis (tenor) and Gerald Moore (piano)
	<i>Bands 6-7</i>	<i>Side 21 (a-b)</i>	Alfred Orda (baritone) and Jerzy Kropiw- nicki (piano)
	<i>Bands 8-10</i>	<i>Side 22 (a-c)</i>	Franz Mertens (tenor) and Ernest Lush (piano)

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